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CATALOGUE

OF THE

VERY IMPORTANT COLLECTION OF

MANUSCRIPTS AND BOOKS

BY AND ABOUT

SAMUEL BUTLER,

Author of "Erewhon."

The Property of A. T. Bartholomew, Esq.

Co-editor of the Shrewsbury Edition of SAMUEL BUTLER'S COMPLETE WORKS, *and present Literary Executor of* SAMUEL BUTLER *and* HENRY FESTING JONES.

Day of Sale.

MONDAY, THE 1ST OF DECEMBER.

1930.

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VII. The sale of any book or books is not to be set aside on account of any worm-holes, stained or short leaves of text or plates, want of list of plates or blank leaves, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings, is not to be set aside on account of any error in the enumeration of the numbers stated or error of description.

VIII. No Imperfect Book will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

X. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

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DAY OF SALE.

Monday, December 1st, 1930.

I. BOOKS (MOSTLY PRESENTATION COPIES) AND AUTOGRAPH LETTERS

from the Library of the late H. FESTING JONES, *and other Sources.*

SIZES MIXED.

LOT 1.

ESCHYLUS. Oresteia, LIMITED EDITION, *printed in Greek type made for Robert Proctor, presentation copy from the publisher Emery Walker with inscription, original boards, linen back large 8vo.* 1904

2 BEERBOHM (M.) Fifty Caricatures, FIRST EDITION, *original cloth gilt* *sm. 4to.* 1913

3 Bennett (Arnold) Riceyman Steps, FIRST EDITION, *original cloth* 1923

*** Four A. L. s. from the Author to H. Festing Jones loosely inserted.

4 Bennett (A.) Elsie and the Child, FIRST EDITION, *A. L. s. from the Author to H. Festing Jones inserted at beginning, original cloth* 1924

5 Bennett (A.) Lord Raingo, FIRST EDITION, *autograph presentation inscription from the Author to H. Festing Jones on fly-leaf, original cloth* *8vo.* 1925

6 Bible, English. The Holy Bible, *title cut close and laid down, last leaf mounted, some margins defective, old sheep, joints broken; sold as an association book, not subject to return* *4to. Cambridge,* 1668

*** Formerly owned and used by Dr. Isaac Watts with marginal notes by him in shorthand. Statement of authentification pasted inside front cover and letter of authentification and old sermon notes laid in.

7 Boswell (J.) Letters addressed to Rev. W. J. Temple, FIRST EDITION, *original cloth* *8vo.* 1857

8 Bridges (R.) Poetical Works, *portrait, original cloth* *8vo. Oxford,* 1914

*** Autograph presentation inscription signed by the Author to H. Festing Jones on half-title, and two A. L. s. inserted at beginning, Chilswell, 20 Sept. 1926, 3 pp. 8vo and 15 Nov. 1926, 2 pp. 8vo. They refer to this gift and to the poet's subsequent gift of "New Verse" (lot 11).

9 Bridges (R.) Milton's Prosody, *original boards, Oxford,* 1894; An Address to the Swindon Branch of the Workers' Educational Association, *autograph signature of F. Jenkinson on wrapper, original wrappers,* 1916 *sm. 8vo.* (2)

10 Bridges (R.) The Necessity of Poetry. An Address, *A. L. s. from the Author, Yattendon,* 15 *Aug.* 1904, 1 *p. 8vo inserted, original wrappers* 1918

11 Bridges (R.) New Verse, *autograph presentation inscription signed by the Author to H. Festing Jones on half-title, original parchment* *Oxford,* 1926

⁂ See note to lot 8.

12 Brooke (Rupert) Two A. L. s. 1 p. 4to each, *Gray's Inn, Aug.* 1914, to H. Festing Jones, and a collection of obituary notices cut from newspapers :

I'll turn up on Monday evening very gladly—if my country hasn't demanded me 'ere then.

13 Carpenter (Edward) Three Ballads (an Intermezzo in War Time), *presentation copy from the Author with autograph inscription on title, original wrappers* *sm. 8vo.* 1917

14 Cockerell (S. C.) A Psalter and Hours executed for Isabelle of France, *plates, original half roan* *obl. folio.* 1914

15 Collection of over 40 A. L. s. mostly from literary men and addressed to H. Festing Jones, including Ernest Dowson, Edward Carpenter, Beatrice Harraden, Martin Harvey, E. V. Lucas, Barry Pain

16 [Cory (W. Johnson)] A Queen's Visit [*Eton,* 4 *June,* 1851], 3 *pp. with A. L. s. from J. W. Clark to his mother,* 16 *June,* 1851, *about the poem, wrappers* *8vo.* [1851]

17 [Cory (W. J.)] Ionica, FIRST EDITION, *original cloth* *sm. 8vo.* 1858

18 Crowne (J.) Sir Courtly Nice: or, It Cannot Be, FIRST EDITION, *bottom line of dedication page and some catch-words cut, half calf* *4to.* 1685

19 [Day (T.)] Sandford and Merton, 3 vol. *fourth edition, wants portrait, half calf, 8vo,* 1787—[Southey (R.)] Letters from England, by M. A. Espriella, 3 vol. *half roan, 12mo,* 1807—Morier (J. J.) Adventures of Hajji Baba of Ispahan, 3 vol. FIRST EDITION, *wants half-titles, half calf, covers loose, sm. 8vo,* 1824 (9)

20 De La Mare (W.) Peacock Pie, FIRST EDITION, *autograph presentation inscription from the Author, original cloth* *8vo.* 1914

⁂ Two A. L. s. from the Author to H. Festing Jones inserted, the second mentioning the latter's memoir of Samuel Butler.

21 Disraeli (B.) Endymion, 3 vol. FIRST EDITION, *original cloth, ex-library copy,* 1880—Gaskell (Mrs. E. C.) North and South, 2 vol. FIRST EDITION, *one leaf of advertisements at beginning of vol. I and two at end, original cloth,* 1855 *8vo.* (5)

22 Drinkwater (J.) Robert E. Lee, FIRST EDITION, *presentation copy from the Author with autograph inscription on title, original cloth* *8vo.* 1923

⁂ A. L. s. from the Author, referring to this play, pasted in at beginning; and a typed note with autograph signature.

23 Dryden (John) Works edited by Sir Walter Scott, 18 vol. *portrait and one plate, old diced calf, some joints rather worn* *8vo.* 1808

24 Garnett (R.) The Twilight of the Gods, FIRST EDITION, *name on title, original cloth* *8vo.* 1888

⁂ Two A. L. s. from the Author to H. Festing Jones inserted at the beginning, both refering to Samuel Butler.

25 Gassendus (P.) The Life of Nicolaus Claudius Fabricius Lord of Peiresk, *portrait, some headlines shaved, old sheepskin, worn, in cloth box* *8vo.* 1657

26 Gibbon (E.) Miscellaneous Works, 3 vol. FIRST EDITION, *portraits, old calf, top covers of vol. II and III loose* *4to.* 1796-1815

27 Gosse (E.) Robert Browning; Personalia, FIRST EDITION, *portrait, name on title, original vellum gilt,* 1891—Love, by Elizabeth [Lady Russell] Author of Elizabeth and Her German Garden, FIRST EDITION, *autograph presentation inscription on fly-leaf, and A. L. s. from the Author inserted at beginning, original boards, New York,* 1925 *8vo.* (2)

28 Graham (R. B. Cunninghame) A Hatchment, FIRST EDITION, *autograph presentation inscription signed by the Author on fly-leaf, original cloth* *8vo.* 1913

29 HOUSMAN (A. E.) A SHROPSHIRE LAD, AUTOGRAPH PRESENTATION INSCRIPTION, SIGNED BY THE AUTHOR, *to H. Festing Jones on half title, original cloth* *8vo.* 1907

⁂ A. L. s. two-page 8vo. from the Author to H. F. Jones inserted at the beginning.

30 HOUSMAN (A. E.) LAST POEMS, FIRST EDITION, *presentation copy from the Author to H. Festing Jones, original cloth* *8vo.* 1922

⁂ Three A. L.s. from the Author, 1920-1925, inserted at the beginning. These make reference to Butler and Pauli, and to American editions of "A Shropshire Lad."

31 Lodge (E.) Portraits of Illustrious Persons of Great Britain, 12 vol. *plates, half morocco, some joints rubbed, g. t. other edges uncut* *sm. folio.* 1823-34

32 Martial. Ex otio Negotium. Or, Martiall his Epigrams Translated. With Sundry Poems and Fancies, By R. Fletcher, *wants portrait, some headlines shaved, contemporary sheepskin, rebacked, joints weak* *8vo.* 1656

33 Mitford (M. R.) Recollections of a Literary Life, 3 vol. FIRST EDITION, *original cloth, ex-library copy,* 1852—[Dodgson (C. L.)] Rhyme? and Reason? FIRST EDITION, *inscription on title, original cloth,* 1883 *8vo.* (4)

34 Rogers (Bruce), *printer.* James (M. R.) Address at the unveiling of the Cambridge Tipperary Club, *Cambridge,* 1916; Spare your Good, 1555. Reprinted with introduction by E. G. Duff, *Cambridge,* 1919; Heywood (R.) Tour in America, *Cambridge,* 1919; Heywood (R.) Tour to the Levant, *Cambridge,* 1919, *all* LIMITED EDITIONS, *original boards or wrappers, uncut* *8vo.* (4)

35 Rogers (B.), *printer.* Thoreau (H. D.) Night and Moonlight *coloured woodcut, New York,* 1921; Field (E.) The Symbol and the Saint, *New York,* 1921, *both* LIMITED EDITIONS, *in original boards, uncut* *sm. 8vo.* (2)

36 Sassoon (S.) Picture Show, FIRST EDITION, *limited to 200 copies, original boards, uucut*
8vo. Cambridge, privately printed under the direction of Bruce Rogers, 1919

37 Sassoon (S.) Lingual Exercises for Advanced Vocabularians, LIMITED EDITION, *original buckram, in slip case*
8vo. Cambridge, 1925

38 SHAW (G. BERNARD) MISALLIANCE, the Dark Lady of the Sonnets, and Fanny's First Play, FIRST EDITION, *autograph presentation inscription signed by the Author on half-title, original cloth*
8vo. 1914

*** An autograph post-card, signed with initials, from Mr. Shaw, loosely inserted.

39 TRIALS. CELEBRATED TRIALS AND REMARKABLE CASES, [EDITED BY GEORGE BORROW], 6 vol. FIRST EDITION, *frontispieces, offset, original boards, morocco labels, uncut* *8vo.* 1825

40 Walpole (H.) The Secret City, *autograph presentation inscription from the Author to H. Festing Jones on fly-leaf, and two A. L.s. inserted at beginning, original cloth* *8vo.* 1919

41 Walpole (H.) The Dark Forest, 1920; The Young Enchanted, FIRST EDITION, 1921, *both presentation copies from the Author to H. Festing Jones, with autograph inscriptions, original cloth* 8*vo.* (2)

42 Wells (H. G.) Boon, FIRST EDITION, *A. L. s. from the Author inserted at beginning, original cloth* 8*vo.* 1915

43 WHITMAN (WALT) LEAVES OF GRASS IMPRINTS. American and European Criticisms on "Leaves of Grass," *original wrappers bound in, boards* 16*mo. Boston, U.S.A.* 1860

44 Whitman (W.) Leaves of Grass, *cloth, original covers and backstrips bound in at end* 8*vo. Washington,* 1872

45 WHITMAN (W.) TWO RIVULETS, AUTHOR'S EDITION, *portrait with autograph signature, original half sheep, worn* 8*vo. Camden, New Jersey,* 1876

⁂ Presentation copy to H. Festing Jones with autograph inscription and postcard from the Author inserted at beginning.

46 WHITMAN (W.) LEAVES OF GRASS, AUTHOR'S EDITION, *autograph signature on title, original half sheep, worn* 8*vo. Camden, New Jersey,* 1876

⁂ Presentation copy to H. Festing Jones with autograph inscription, A. L. s and postcard inserted at beginning.

47 Whitman (W.) Leaves of Grass. Preface to the original editions, 1855, *boards, original wrappers (water-stained) bound in* 8*vo. Trübner & Co.* 1881

48 Whitman (W.) Leaves of Grass; including Sands at Seventy, Goodbye my Fancy, etc. *portrait, cloth, original wrapper bound in* 8*vo. Philadelphia* [1892]

49 Whitman (W.) Democratic Vistas, FIRST EDITION, *boards, original wrappers (margins discoloured) bound in* 8*vo. Washington,* 1871

50 Whitman (W.) After all, not to create only, *original cloth gilt* 8*vo. Boston, U.S.A.* 1871

51 Whitman (W.) Goodbye my Fancy, 2d Annex to Leaves of Grass, FIRST EDITION, *portrait, original cloth gilt, uncut* 8*vo. Philadelphia,* 1891

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52 Butler (S.) A First Year in Canterbury Settlement, FIRST EDITION, *name on title, wants map, binder's cloth* (*Hoppé, pt. I, no* 2), 1863; Another edition, *R. A. Streatfeild, the editor's private copy, with his autograph signature on fly-leaf, original cloth* (*Hoppé, pt. I, no.* 48), 1914 *8vo.* (2)

53 BUTLER (S.) A PSALM OF MONTREAL, *proof of the original anonymous issue of the poem in "The Spectator," single leaf* (*Hoppé, pt. I, no.* 10, *second note*) EXCEEDINGLY RARE 18 *May,* 1878

54 Butler (S.) Evolution Old and New, FIRST EDITION, *original cloth, unopened copy* (*Hoppé, pt. I, no.* 11) *8vo.* 1879

55 Butler (S.) Evolution Old and New, *second edition, Longman's reissue, original cloth* (*Hoppé, pt. I, no.* 14, *p.* 38) *8vo.* 1890

*** S. Butler's own copy with two pressed specimens of edelweiss attached to the half-title, an autograph note about them and a few manuscript corrections in the index.

56 Butler (S.) Erewhon, *eighth edition, autograph presentation in-*

To Miss Lilian I. Jones
with the author's very
kind regards
Nov. 23. 1900.

EREWHON

scription from the Author to Miss L. I. Jones on title, original cloth *8vo.* 1890

57 Butler (S.) Erewhon, *new and revised edition, "S. Butler, private copy, Oct.* 9, 1901," *and list of people to whom copies were sent in the handwriting of Alfred Cathie, original cloth* (*Hoppé, pt. I, no.* 41) *8vo.* 1901

*** The additional passages which appeared for the first time in this edition are marked at the side in red chalk by S. Butler.

58 Butler (S.) The Fair Haven, *second edition, Longman's re-issue, autograph presentation inscription from the Author to R. A. Streatfeild on title* (*Hoppé, pt. I,* 23), *original cloth* 8*vo.* 1890

59 Butler (S.) Erewhon, *second edition,* 1872; The Fair Haven, *second edition,* 1873; *both with notes of purchase in the handwriting of H. Festing Jones, original cloth* 8*vo.* (2)

60 Butler (S.) Unconscious Memory, FIRST EDITION, *autograph signature of H. Festing Jones on half-title, original cloth* (*Hoppé, pt. I, no.* 12) 8*vo.* 1880

⁂ Included in the lot is a copy of Marcus Hartog's Introduction to the 1910 edition of "Unconscious Memory," presentation copy of the separate issue, with Author's inscription (Hoppé, pt. I, no. 12, p. 32).

61 Butler (S.) Selections from Previous Works, FIRST EDITION, *two pressed specimens of edelweiss attached to title and autograph note about them by Butler, various notes and corrections in his handwriting with a view to a new edition, throughout the book, original cloth* (*Hoppé, pt. I, no.* 15) 8*vo.* 1884

62 Butler (S.) and H. Festing Jones. Gavottes, Minuets, Fugues, and other Short Pieces for the Piano, *original wrappers* (*Hoppé, pt. I, no.* 16) *sm. folio* [1885]

⁂ Included in the lot are proofs of part of the work, with autograph corrections by the composers, unbound.

63 Butler (S.) To the Electors of the Slade Professor of Fine Art, *leaflet,* 4 *pp. unbound* (*Hoppé, pt. I, no.* 17) *sm.* 4*to.* [1886]

64 Butler (S.) and H. Festing Jones. Narcissus. A Dramatic Cantata, *autograph signatures of both Composers on title, dated* 21 *June,* 1888, *original wrappers* (*Hoppé, pt. I, no.* 22) *folio.* 1888

65 Butler (S.) and H. Festing Jones. Ulysses, a Dramatic Oratorio, *presentation copy from H. F. Jones to his sister with autograph inscription, original wrappers* *folio.* 1904

66 Butler (S.) and H. Festing Jones. Narcissus. Words of the Choruses for Rehearsal at Mrs. T. Layton's, South Hampstead, 4 *pp.* 8*vo,* 27 *June,* 1887, *unbound*

⁂ EXTREMELY RARE. This leaflet preceded by about 12 months the publication of the complete Narcissus. (Hoppé, pt. I, no. 20.)

67 Jones (H. Festing) "Fain would I change that Note" (3 Four-Part Songs, no. I), *unbound* *sm. folio. n. d.*

*** With an autograph card, signed, from G. Bernard Shaw, 19 Apr. 1904, referring to the Musical Banks in "Erewhon":

'Fain would I change that note' looked very like Narcissus at first: I thought for a moment that it must be a posthumous relic of the great librettist who has by this time changed all his notes at the Musical Banks —office of the Chief Cashier . . .

68 Butler (S.) Ex Voto, Revised, Enlarged and Adnotated Edition, one of two copies printed, *original cloth, worn* (*Hoppé, pt. I, no.* 24), *in cloth box* *8vo. Trübner,* 1889

*** On the fly-leaf Butler has written "Finally revised and corrected copy"; and the volume is full of long autograph additions and corrections, which were eventually printed for the first time in the Shrewsbury edition. Accompanying the volume are the following; mostly representing preceding stages in the development of Ex Voto:

I. Ex Voto, first edition, copy marked in the Author's handwriting "S. Butler, not to be allowed to leave my rooms," numerous autograph corrections and additions in the margin, the separately printed 4 pp. Postscript (Hoppé, pt. I, no. 23) inserted, wanting title which is supplied from the Longman issue of 1890, *original cloth, in cloth box* (*Hoppé, pt. I, no.* 21), *8vo,* 1888.

II. Set of paged proofs of the new edition of Ex Voto with autograph corrections, *unbound, 8vo. Dec.* 1888.

III. Ex Voto and Other Scraps, cloth box containing four pieces of autograph manuscript by Butler which form part of the revised edition of Ex Voto described above but are too large to be bound with it. With many other manuscript and printed fragments relative to Ex Voto.

IV. Box and packet containing prints of Butler's photographs of the works at Varallo and other photographs of the same.

V. Ex Voto, Italian translation by A. Rizzetti, *original cloth, 8vo, Novara,* 1894.

69 Butler (S.) Ex Voto, new edition, *H. Festing Jones' copy with autograph signature, original cloth* *8vo.* 1928

*** Loosely inserted is an autograph post-card, signed, from G. Bernard Shaw, Stresa, Lago Maggiore, 26 Aug. 1926, referring to the artists of the Sacro Monte:

At last I have made the pilgrimage . . . Amazing! I should not like to declare Gaudenzio superior to Raphael otherwise than as several modern composers are superior to Handel; but he was a considerable genius; and Tabachetti is one of the great artists of the world.

70 Butler (S.) Universal Review Articles. Miscellaneous essays published in the Universal Review, 1888-90, complete set, with manuscript notes by R. A. Streatfeild when editing these essays for "The Humour of Homer, and other essays," and by the editors of the Shrewsbury edition, *cloth* (*Hoppé, pt. II, no.* 33-40) *folio*

71 Butler (S.) Holbein's Dance, *second edition, two photographic reproductions of the Holbein pictures above and text in two columns below, grey card* (*Hoppé, pt. I, p.* 25) (13½ *in. by* 17 *in.*) *Trübner and Co.* [1889]

72 Butler (S.) A Lecture on the Humour of Homer, first edition, *autograph signature of H. Festing Jones on title, original wrappers* (*Hoppé, pt. I, no.* 26), *Cambridge,* 1892; The Same, as originally published in "The Eagle," March, 1892; On the Trapanese Origin of the Odyssey, first edition, *original wrappers* (*Hoppé, pt. I, no.* 27), *Cambridge,* 1893; L'Origine Siciliana dell' Odyssea, *a name on the map* (*p.* 10) *inserted in Butler's handwriting, original wrappers, discoloured* (*Hoppé, pt. I, no.* 28), *Acireale,* 1893; Il Lambruschini. Containing "Mr. S. Butler e la sua congettura" by A. G. P[atti] and a reply by Butler to a letter from Mondello (in Italian), *unbound* (*Hoppé, pt. II, no.* 44, *p.* 115) 8*vo.* (5)

73 Butler (S.) A Translation into Greek from Dickens' "Martin Chuzzlewit," chap. XIX (attempted in consequence of a challenge), *off-print from the Eagle, XVIII,* 103, *with B. Ingroja's Italian translation written in Butler's handwriting at the top of the leaf* (*Hoppé, pt. I, no.* 29, *where this actual copy is described*), *single sheet* 8*vo. Cambridge, March,* 1894

⁂ Included in the lot are the following:

1. Facsimiles of the above, with a letter concerning it from Hoppé.
2. French translation of the same passage from "Martin Chuzzlewit" copied out by S. Butler, autograph manuscript.
3. Extract from "Il Lambruschini" giving Butler's Greek version and B. Ingroja's Italian one, *Trapani,* 4 *Sept.* 1894 (*Hoppé, pt. I, no.* 32)

74 Homer. The Iliad rendered into English Prose by Samuel Butler (*Hoppé, pt. I, no.* 37), 1898; The Odyssey rendered into English Prose (*Hoppé, pt. I, no.* 39), 1900—Butler (S.) The Authoress of the Odyssey, *has both the original last leaf and the cancel leaf* (*Hoppé, pt. I, no.* 36), 1897, *all* first editions, *original cloth* 8*vo.* (3)

⁂ Both the Translations are Butler's private copies with his name

LOT 74—*continued.*

and a list of over 70 people to whom copies were to be sent, both in the hand-writing of Alfred Cathie, on fly-leaves.

The Odyssey has a few autograph manuscript corrections by Butler.

75 HOMER. THE ODYSSEY RENDERED INTO ENGLISH PROSE BY SAMUEL BUTLER, FIRST EDITION, PRESENTATION COPY FROM THE TRANSLATOR *to R. A. Streatfeild, with autograph inscription on title, original cloth, top cover soiled* 8*vo.* 1900

76 Butler (S.) Shakespeare's Sonnets reconsidered, FIRST EDITION, FIRST ISSUE, *original cloth* (*Hoppé, pt. I, no.* 38) 8*vo.* 1899

*** "S. Butler. Private Copy. November, 1899," written on title, and a list of people to whom copies were sent on fly-leaf, both in the handwriting of Alfred Cathie.

77 Butler (S.) Shakespeare's Sonnets reconsidered, FIRST EDITION, FIRST ISSUE, *presentation inscription from H. Festing Jones on title, original cloth* 8*vo.* 1899

*** A signed picture post-card from G. Bernard Shaw showing Shakespeare's effigy in Stratford-on-Avon Church is included in the lot:

The Shakespeare Hotel, Stratford on Avon 2. 5. 22. Really not at all unlike Samuel from this point of view, though impossible in profile.

78 BUTLER (S.) EREWHON REVISITED, *second edition, autograph signature of H. Festing Jones on title, original cloth* (*Hoppé pt. I no.* 40, *p.* 79) 8*vo.* 1902

*** Longmans having declined to publish "Erewhon Revisited," fearing it would do them harm with their High Anglican connexion, Butler asked Bernard Shaw for his advice and received the letter, the original of which is sold with this lot, 2 pp. 4to. (*See* H. F. Jones's Memoirs of S. B. ii. 339 *foll.*).

79 Butler (S.) Essays on Life, Art and Science, edited by R. A. Streatfeild, FIRST EDITION, *original cloth, dull* (*Hoppé, pt. I, no.* 43) 1904; God the Known and God the Unknown, FIRST EDITION, *original cloth,* (*Hoppé, pt. I, no.* 46) 1909; The Humour of Homer and other Essays, edited by R. A. Streatfeild, *portrait, original cloth* (*Hoppé, pt. III, no.* 5), 1913 8*vo.* (3)

80 Butler (S.) Ulysses, a Dramatic Oratorio, *original wrappers,* (*Hoppé, pt. I, no.* 45) *folio,* 1904; Shewsbury School Concert. Dec. 14, 1891. Programme (Song, Ulysses "Man in Vain," S. Butler, sung by R. J. Duncan) 8*vo. Shrewsbury,* 1891 (2)

81 Butler (S.) Seven Sonnets and a Psalm of Montreal, *one proof and one copy as issued, original wrappers* (*Hoppé, pt. I no.* 44) *8vo. Cambridge, Printed for Private Circulation,* 1904

82 Butler (S.) Note-Books, edited by H. F. Jones, FIRST EDITION, *autograph presentation inscription from the Editor to his brother, original cloth* (*Hoppé, pt. I, no.* 47) *8vo.* 1912

83 HESIOD. WORKS AND DAYS, a Translation into English by Samuel Butler, FIRST EDITION, (30-40 copies only), *panelled morocco gilt, floral ornament in blind and gilt in centre of front cover, g. e.* (*Hoppé, pt. I, no.* 49) *4to. Central School of Arts and Crafts,* 1925

84 Streatfeild (R. A.), editor. Samuel Butler, Records and Memorials, *portrait, signature of R. A. Streatfeild and "Last remaining copy" in his handwriting on wrapper, original wrappers, back-strip defective,* (*Hoppé, pt. III, no.* 2) *8vo. Cambridge, Printed for Private Circulation,* 1903

85 Jones (H. Festing) Charles Darwin and Samuel Butler: a Step towards reconciliation, 2 *sets of proofs corrected by the Author, a set of Revises and a copy of the Pamphlet as issued, inscribed "F. J. from F. D[arwin]; with a post-card from F. D. to F. J.* (*Hoppé, pt. III, no.* 4) *8vo*

86 Cannan (Gilbert) Samuel Butler: a critical Study, *portrait, two A. L. s. from the Author to H. F. Jones, referring to the book, inserted at beginning, original cloth* 1915

87 JONES (H. FESTING) SAMUEL BUTLER: A MEMOIR, 2 vol. ONE OF SIX ADVANCE COPIES, *half red morocco,* (*Hoppé, pt. III, no.* 6, *p.* 135) *8vo.* 1917

⁂ The Author's own copy of this advance issue which was printed more than two years before the publication of the book, with some manuscript notes by him. It is extremely unlikely that another copy of this issue will ever be sold.

88 Jones (H. Festing) Samuel Butler: A Memoir, 2 vol. *second edition, the Author's own copy with autograph signature and a few notes on half-title, original cloth* (*Hoppé, pt. III, no.* 6, *p.* 135, 1920—Butler (S.) The Life and Letters of Dr. Samuel Butler, Headmaster of Shrewsbury School, 2 vol. *portrait, original cloth, ex-library copy* (*Hoppé, pt.* 1, *no.* 35), 1896 *8vo.* (4)

89 Quilter (H.) What's What! 1902, pages 308-11 *about S. Butler, original cloth* (*Hoppé, App. B, no.* 2) *8vo.* 1902

⁂ The only account of Butler published in his lifetime.

90 Jones (H. F.) Diary of a Journey through North Italy to Sicily *portrait, presentation copy from the Author to his sister with inscription, original wrappers* (*Hoppé, pt. III, no.* 3), *Privately Printed, Cambridge,* 1904; The Eagle, Dec. 1902 (*with H. F. Jones' Obituary notice of S. Butler*), *portrait, original wrappers, Cambridge,* 1902; and 14 other numbers and 8 off-prints from the Eagle containing articles by and about Samuel Butler *8vo.* (24)

91 Harris (J. F.) Samuel Butler, the Man and his Work (*Hoppé, App. A. no.* 5), 1916—Joad (C. E. M.) Samuel Butler, 1835-1902 (*Hoppé, App. A, no.* 10) 1924—Garnett (Mrs. R. S.) Samuel Butler and his family relations, *illustrations,* 1926; *all* FIRST EDITIONS, *original cloth* *8vo.* (3)

92 Collection of A. L. s. addressed to H. Festing Jones, all of them dealing with Butler or his writings, including letters from Augustine Birrell, Benedetto Croce, Sir J. Forbes Robertson, H. Granville Barker, Sir W. Raleigh, etc. *in portfolio* (53)

93 Butler Dinners. Menus of first and last Erewhon Dinners, 1908 and 1914; and menus of dinners given on the completion of the Memoir and of the Shrewsbury Edition of Butler's Works, 1916 and 1926, with autograph post-card from G. Bernard Shaw refusing to have anything to do with a revival of the Erewhon dinners:

22nd March 1926

Butler is now beyond the need of Dinners in every sense; but if Hamilton can get up a Butler Dinner of young creative Evolutionists, with some neo-Lamarckian scientific card as the guest of the evening (age limit 45) and a fresh and convivial gathering (age limit, 40) it might be at least a cheerful lark, and a proof that S. B. has " made school " after all. But you and I and Forbes Robertson and Mrs. Grosvenor gnashing our septuagenarian teeth over S. B.'s mummy and telling our old stories—no, No, NO. Stamp on it. Scotch it and kill it for ever.

94 Periodicals. Twenty articles on S. Butler in periodicals, by G. Sampson (in The Bookman), R. A. Streatfeild (in Monthly Review), Gilbert Cannan (in The Dial), H. F. Jones, Desmond Macarthy (in the Quarterly Review, etc.), Felix Grendon and Clara Stillman (in the North American Review), M. Hartog and S. J. Tomkeieff (in Scientia); also five articles in French by Valery Larband, and French translations of parts of Erewhon and Erewhon Revisited (*a parcel*)

95 SHAW (G. BERNARD) Back to Methuselah, FIRST EDITION, *original cloth* 1921

⁂ With an autograph postcard from G. Bernard Shaw, 2 Jan.

LOT 95—*continued.*

1923, who had been asked to contribute a Preface to the Shrewsbury Edition of Butler's Works:

> I daresay Cope would like to include an essay from me and a story by Kipling and a poem by Thomas Hardy and half a dozen other best sellers as well; but d—n it, Butler's *oeuvre* is not the Strand Magazine: Butler can stand on his own legs and carry most of us on his shoulders as well.
>
> At all events my bolt is shot. After the Preface to Methuselah and my review of the memoir I have nothing left to say . . .

This copy of "Back to Methuselah" has a note of the passages in the Preface referring to Butler written in pencil by H. Festing Jones on the last page.

96 Omar Khayyam. Les Rubaiyat traduits en Vers Francais D'après la version anglaise d'Ed. FitzGerald par Fernand Henry, *presentation copy from the translator to H. Festing Jones with autograph inscription, half morocco gilt, g. t. other edges uncut, original wrappers preserved* 8*vo. Paris,* 1903

⁂ An autograph post-card from S. Butler, 23 Nov. 1901, concerning translations of Omar is inserted at the beginning.

97 Heron-Allen (E.) Some Side-lights upon Edward Fitzgerald's Poem "The Ruba'iyat of Omar Khayyam," *original wrappers* 1898

⁂ Six A. L. s from the Author to H. Festing Jones about Butler are included in the lot.

98 Canada Tanning Extract Co. Extracts from Letters sent by Mr. Foley to the foreman of the works, *unbound, margin soiled* (*Hoppé, pt. III, no.* 1) 1857

⁂ With many autograph explanatory notes signed S. B. including the following on page three: "These letters were printed at Montreal (in the teeth of an injunction which was afterwards removed) for the use of directors and shareholders of the Canada Tanning Extract Co. Ltd." See H. Festing Jones, Memoir I, 212.

99 Butler (S.) Twenty-five A. L. s to Mr. Parnacott, a surveyor, about repairs to Butler's house property at Ladywell, Lewisham and Peckham, and fourteen pressed copies of letters by S. B. to Parnacott and others on the same subject, with notes of repairs needed in Butler's hand, and other papers and documents connected with the properties *Feb.-Dec.* 1882

100 SHAKESPEAR'S SONNETS. The Temple pocket edition, numerous autograph notes by Samuel Butler, *original cloth, worn, in cloth box* 12*mo.* 1896

⁂ Cf. H. Festing Jones, Memoir II, 294. "Butler was now

1585. Probably September.
To the dark woman. Written by Shakespeare for W. H. to give to her as though written by himself – She being now coy.

CXXXVI 54

IF thy soul check thee that I come so near,
Swear to thy blind soul that I was thy 'Will,'
And will, thy soul knows, is admitted there;
Thus far for love, my love-suit, sweet, fulfil.
'Will' will fulfil the treasure of thy love, 5
Ay, fill it full with wills, and my will one.
In things of great receipt with ease we prove
Among a number one is reckon'd none:
Then in the number let me pass untold,
Though in thy store's account I one must be; 10
For nothing hold me, so it please thee hold
That nothing me, a something sweet to thee:
Make but my name thy love, and love that still,
And then thou lovest me, for my name is 'Will.'

1585. Probably September.
Addressed to Love, but about the dark woman – Doubtless shown to W. H. but not to the woman

CXXXVII 45

THOU blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?
They know what beauty is, see where it lies,
Yet what the best is take the worst to be.
If eyes, corrupt by over-partial looks, 5
Be anchor'd in the bay where all men ride,
Why of eyes' falsehood hast thou forged hooks,
Whereto the judgement of my heart is tied?
Why should my heart think that a several plot
Which my heart knows the wide world's common place?
Or mine eyes seeing this, say this is not, 11
To put fair truth upon so foul a face?
In things right true my heart and eyes have erred,
And to this false plague are they now transferred.

LOT 100—*continued.*

immersed in Shakespears' Sonnets. He learnt them by heart, beginning by learning the first line of each with its number, as one might learn a set of nonsense verses; then he learnt each Sonnet and thus he remembered their order." This was the copy of the Sonnets which Butler carried in his pocket, studied intensively and marked freely, when he was preparing his book on Shakespear's Sonnets which appeared in 1899.

[*See* ILLUSTRATION.]

101 Boniforte (L.) Per laghi e monti : guida . . . Lago Maggiore etc. *sixth edition, presentation inscription from Avvocato D. Negri to S. Butler on title, and pressed specimen of edelweiss on fly-leaf, original cloth, n. d.*—Negri (F.) Il Santuario di Crea in Monferrato, *presentation copy of R. A. Streafeild with Author's inscription, original wrappers, defective (Hoppé, App. B,* 3) *Alessendria,* 1902 *8vo.* (2)

102 Macaulay (T. B., Lord) Lays of Ancient Rome, *with inscription "Lilian J. Jones October* 1879, *S. B." in Butler's hand on fly-leaf, panelled red morocco gilt, green morocco inlays, g. e. sm. 4to,* 1852—Joncourt (M. de) Wholesome Cookery, *presentation copy from the Author [to S. Butler], original cloth, 8vo,* 1882 (2)

103 Jones (H. Festing) Samuel Butler as Musical Critic, *autograph manuscript,* 8 *pp. and the paper as printed in "The Chesterian," May,* 1920—Butler (S.) and H. F. Jones. Narcissus. A Dramatic Cantata, *original wrappers (Hoppé, pt. I, no.* 22) *n. d.; with separate issues of nos.* 11, 19, 24-26 *and* 36 *(which preceded the publication of the complete work)* *4to and folio*

104 Jones (H. Festing) Samuel Butler : after thoughts, a lecture delivered at Hampstead, *autograph manuscript in various stages of revision with drafts, etc. and printed report of the lecture, also drafts of Festing Jones's Introduction to the Authoress of the Odyssey in the Shrewsbury edition of Butler's works* *(a small parcel)*

MANUSCRIPTS BY SAMUEL BUTLER.

Very few manuscripts of Samuel Butler's works have ever appeared for sale and no such collection as the present can again be offered, as nearly all his other manuscripts are either already in Public libraries or collections, or they are promised to such institutions. The list below includes characteristic examples of his work in very varied fields, philosophical, satirical, Odyssean, Handelian —as well as specimens of those biological speculations whose originality and importance have only lately won recognition.

105 THE FAIR HAVEN. DRAFTS AND EARLY WRITINGS, HOLOGRAPH MANUSCRIPT *on leaves or portions of leaves of blue paper, over* 160 *in all, in a cloth box* *sm. 4to.* [187-?]

** The Fair Haven was published in 1873, and is the only one of Butler's books issued under a pseudonym. (*See lot* 58 *and Hoppé, A Bibliography of Samuel Butler, pt. I, no.* 7).

106 A LECTURE ON THE GENESIS OF FEELING, Delivered at the City of London College, Dec. 15, 1887, *typescript,* 33 *ll. title on page one, autograph signature and numerous corrections in Butler's handwriting, half morocco* *4to.* 1887

** First printed in the Shrewsbury edition, vol. 18. (*Hoppé, p.* 100).

107 AN EXPLANATION OF THE SUBDIVISION OF THE ORGANIC WORLD INTO ANIMAL AND VEGETABLE. A lecture delivered at the Working Men's College, Gt. Ormond Street, Mar. 19, 1887, *typescript, 26 leaves, title on page one, autograph signature and numerous corrections in Butler's handwriting, half morocco* *4to.* 1887

** First printed in "Science and Art," April and June, 1887 (*Hoppé, p.* 111).

108 On Knowing what gives us Pleasure. Holograph manuscript, 29 *leaves, title written by Butler on a slip pasted to the verso of page one, half morocco* *sm. 4to.* [*About* 1888]

*** Festing Jones's Note prefixed to the Essay as it was first printed in the Shrewsbury Edition, vol. 19, gives all that is known about its composition. The Essay is "on a subject which occupied Butler's thoughts very often" and it is not clear why it was not previously printed. (*Hoppé, pt. I, p.* 100).

[*See* Illustration.]

109 Thought and Language. Holograph manuscript, 28 *leaves, note by H. Festing Jones on fly-leaf, half morocco* *4to.* 1890

*** A Lecture delivered at the Working Men's College, Great Ormond Street, on 15th March, 1890.

to a man's own ~~profession~~ profession, or perhaps to his own branch of it, & whether pictures, violins, or books are concerned the greater number of well disposed critics will be glad to aid their own eyes with their judgement with any crutch they can get hold of information of all sorts that may have any bearing upon the circumstances under which the object of their criticism was produced. Some indeed contend that the work & the man have so little to do with one another that no cognisance shd be taken of the one while the other is being considered. We on the other hand opine that ~~though~~ a good man may, & often does, do bad work, through bad training, the influence of a ~~with~~ ~~also~~ ~~certain~~ ~~be so if it is a genuine outcome of him; & but a man~~ bad epoch or ~~what not~~ through having been led by circumstances to adopt ~~the results of a profession forced upon him against his will &~~ profession for which he was not fitted, ~~&~~ but that a bad man will do no ~~genuine work, & under any circumstances; & if the man is currently believed to be~~ ~~the work is very good the man must be taken as good also~~ better, the work will probably prove better also, but if this is not so, & the work holds good in spite of our ~~prejudices against the man~~ the man must be taken as good also ~~however much the facts may apparently be against him.~~ For a man's work is ~~the~~ himself, & the greatest value of the best work lies in ~~the~~ its bringing us into communion with the mind we feel to lie behind it, & in the end the man will show through, above, & behind, his manner. N.P. ~~So much more for the likes & dislikes of~~ The most competent judges, ~~they get~~ in time to know well enough & quickly enough

110 WAS THE ODYSSEY WRITTEN BY A WOMAN? HOLOGRAPH MANUSCRIPT, 32 *leaves, half morocco* 4*to.* 1893

⁂ Autograph signature on fly-leaf and the following note: "A lecture to be delivered at the Somerville Club, Mar. 7, 1893—I have added about 5 pp. and am to read it at Mrs. Bovill's, 9 St. Andrew's Place on Sunday, Mar. 26." The lecture precedes by four years the publication of "The Authoress of the Odyssey," in which Butler's Odyssean theories were fully developed.

[*See* ILLUSTRATION.]

111 HESIOD'S WORKS AND DAYS TRANSLATED. Holograph manuscript 24 *ll. half morocco* [*about* 1891]

⁂ Translated by Butler when he was at work on the Odyssey. Included in the lot is a copy from the manuscript by R. A. Streatfeild which was used for the privately printed edition of the translation (lot 83).

First we have Ulysses' own mother, then Teiresias as a pure matter of business – then a bevy of celebrated women one after another, nor is it till these have been all of them disposed of that a few members of the baser sex are allowed to come upon the scene. When again, at the beginning of Book ~~four~~ IV Menelaus is celebrating the marriages of his son & of his daughter, ~~– which, by the way, is an afterthought inoculated into a work already written~~ & it is the daughter's and ~~not~~ not the son's marriage with whom the writer first deals, & in whom she takes the greater interest. Of course she does. What woman does not find the bride more interesting than the bridegroom unless he happens to be her own? ~~But I venture to think~~ Granted that in this case there was no time to be lost for the engagement had been going on for ~~some~~ over ten years, and ~~that if the writer had been a man he would have married~~ Hermione was turned thirty – still I venture to think that if the writer had been a man, he would ~~have~~ married Megapenthes first & Hermione afterwards, ~~Megapenthes first & Hermione afterwards~~ Moreover, though the men in the Odyssey are being constantly laughed at & made to do things that no reasonable man would do, the women are never laughed at. ~~True~~ Venus indeed is made a little ridiculous in one passage, but she was a goddess, so it did not matter. Besides the brunt of the ridicule was borne by Mars, & Venus is instantly rehabilitated. Women are sometimes spoken of, & dealt with, severely in the Odyssey, but they are always taken seriously & never from first to last do anything which a woman could not do without loss of dignity.

112 Art of Feeling; Genesis of Feeling, and Notes for "Shakespeare's Sonnets Reconsidered." Holograph manuscript and corrected typescript, 176 *ll. half morocco* 4*to*

*** Contents: I. Notes on Duncan's "Conscious Matter," corrected typescript, 21 ll. II. Art of Feeling, corrected typescript, 12 ll. holograph manuscript, 7 ll. III. Genesis of Feeling, holograph manuscript 7 ll. IV. Thought, Word and Deed, etc. 75 ll. holograph manuscript. V. "Extracts collected when preparing my book about the Sonnets," holograph manuscript, 56 ll.

113 Translations and Extracts from Hering, C. Darwin and Herbert Spencer, Holograph manuscript, 214 *ll. half morocco sm.* 4*to*

*** Butler's autograph titles are: "Translations of Hering's Body and Mind. Entirely unrevised (very rough, and requiring

Analysis of, and note on
Darwin's Origin of Species
Ed VI. 1876.

&
Extract from Darwin's provisional
theory of pangenesis.

revision by a German Scholar)": "Analysis of, and note on Darwin's Origin of Species, Ed. VI. 1876 and extract from Darwin's provisional theory of pangenesis."

"Extract from Herbert Spencer. Made between December 1, 1883 and April 1, 1884, interrupted by my father's illness."

114 In Memoriam H. R. Faesch, holograph manuscript, one leaf 4to, and some attempts at an Italian version, 2 ll. 1891

*** First published in "The Note-Books of Samuel Butler, 1912." H. Festing Jones' Memoirs of S. B. ii, 200.

[*See* Illustration.]

In memoriam Feb. 14. 1895
Holborn viaduct railway station.

I

Out out, out, into the night,
With the wind bitter North East & the sea rough,
You have a racking cough & your lungs are weak
But out, out, into the night you go,
So guide you & guard you heaven & fare you well.

II

We have been three lights to one another & now we are two,
For you go far & alone into the darkness,
But the light in you was stronger & clearer than ours
For you came straighter from God, & whereas we had learned,
You had never forgotten. Three minutes more, & then,
out out into the night you go,
So guide you & guard you heaven & fare you well.

III

Never a cross look, never a thought,
Never a word that had better been left unspoken,
We gave you the best we had, such as it was,
It pleased you well, for you smiled & nodded your head,
And now, out, out, into the night you go
So guide you & guard you heaven, & fare you well.

IV

You said we were a little weak that the three of us wept,
Are we then weak ~~that the three of~~ if we laugh when we are glad?
When men are under the knife let them roar as they will,
So that they flinch not.
Therefore let tears flow on, for so long as we live,
No such second sorrow shall ever draw nigh us,
Till one of us two leaves the other alone
And goes out, out, out into the night,
So guard the one that is left oh God, & fare him well,

115 THE FIRST OF THE THREE SONNETS TO MISS SAVAGE, holograph manuscript, one leaf, 8vo, 30 July, 1901

⁂ Printed in H. Festing Jones' Memoir of S. B. ii, 350.

116 An autograph letter signed, 3 pp. 8vo, 15 *Cliffords Inn, 28 Oct.* 1884, to Miss Savage, one of the "Kettleholder" letters, H. F. Jones' Memoir of S. B. i, 425 :

[*See* ILLUSTRATION.]

117 TWO AUTOGRAPH LETTERS SIGNED AND POST-CARD, TO H. FESTING JONES, *Soglio, Grisons,* 3 *Sept.* 1884, 4 pp. 8vo, *Chiavenna,* 21 *Sept.* 1887, 4 pp. 8vo, 24 *Sept.* 1884, VERY FINE A. L. S. ALL UNPUBLISHED : (3)

. . . may I say somewhere of myself that I am partly like and partly unlike the sacred oil of gladness with which somebody anointed someone above his fellows; I am like it inasmuch as I am certainly "without money"; I differ in that I am by no means "without price"—in fact I should think a very reasonable figure would purchase me.

15 Clifford's Inn
E.C.
Oct. 28. 1884.
[Tuesd.]

Dear Miss Savage

The kettle holder is beautiful – it is like a pleated sole and I am very fond of pleated soles – It is not at all too thick and fits my kettle to perfection I have been lifting my kettle on and off the fire with it and then hanging the kettle holder on its nail again all day – ever since I got it this morning and I like it better and better continually – only you never made it. You bought it at a ba-zaar and that little touch about the affixing a letter to it is just like one of my own lies – very cir-

118 BUTLER (S.) AND H. FESTING JONES. NARCISSUS. A Dramatic Cantata. I. Libretto, in the handwriting of Alfred Cathie, with autograph corrections by Butler. II. Composer's autograph draft score, also proofs and revises. III. The Work as published, annotated and many numbers dated with place of composition by H. Festing Jones, *original wrappers,* 1888 (*a parcel*)

119 BUTLER (S.) AND H. FESTING JONES. ULYSSES, a Dramatic Oratorio. I. AUTOGRAPH FAIR COPY OF THE LIBRETTO by Butler, marked "Revised and settled, Nov. 21, 1891, and signed with initials, 12 *ll.* II. Draft score of Butler's part of the work in his own handwriting. III. Draft Libretto by H. F. Jones, copy of the "Adventures of Ulysses" extracted from an edition of Lamb's Works and used by the Composers, revised proofs, etc. (*a parcel*)

END OF SALE.

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Mondays ... The Bazaar.
Thursdays ... Times Literary Supplement; Scotsman; Glasgow Herald; and Western Mail.
Saturdays Country Life; Sphere; Graphic; Illustrated London News; Field; Estates Gazette; Publishers' Circular; Clique;
and *Monthly* in the Burlington Magazine; Connoisseur; Pantheon; Apollo; The Collector; London Mercury; and Old Furniture.

B. Foreign.

Journal des Arts (Paris).
Gazette de l'Hotel Drouot (Paris).
American Art News.
Chicago Daily News.
Boston Evening Transcript.
New York Times.
New York Evening Post.
New York Herald.
International Studio.
Pantheon (Munich).

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